

LIBRARY OF THE  
JOHN G. JOHNSON COLLECTION  
CITY OF PHILADELPHIA





Digitized by the Internet Archive  
in 2013

<http://archive.org/details/remainan00chri>

CATALOGUE  
OF THE  
REMAINING WORKS,  
AND THE COLLECTION OF  
Ancient & Modern Pictures  
AND  
WATER-COLOUR DRAWINGS,

OF THAT DISTINGUISHED ARTIST

G. P. BOYCE, R.W.S.

Deceased,

Late of West House, Glebe Place, Chelsea:

WHICH

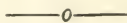
Will be Sold by Auction by  
MESSRS. CHRISTIE, MANSON & WOODS,  
AT THEIR GREAT ROOMS,  
8 KING STREET, ST. JAMES'S SQUARE,  
On THURSDAY, JULY 1, 1897,  
And Two Following Days,  
AT ONE O'CLOCK PRECISELY.

---

May be viewed Two Days preceding, and Catalogues had,  
at Messrs. CHRISTIE, MANSON and Woods' Offices, 8 *King Street*,  
*St. James's Square, S.W.*



## CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot ; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

# CATALOGUE.

## First Day's Sale.

On THURSDAY, JULY 1, 1897,

AT ONE O'CLOCK PRECISELY.

### WATER-COLOUR DRAWINGS—*In the Folio.*

10.6.	1	CARL BROCKY: The Presentation, after Titian; &c.	2
	2	J. E. BUCKLER: A View of Plumpton; &c.	8
12.12.	3	SIR E. BURNE JONES: "Nimné"; &c.— <i>chalk</i>	2
6.6.	4	DITTO: Studies of Two Girls— <i>ditto</i>	2
10.10.	5	DITTO: Studies of Figures— <i>ditto</i>	3
21.	6	DITTO: Study of Four Girls—for a <i>piano front</i> , <i>ditto</i>	
	7	T. DANBY: A Landscape; &c.	5
10.6.	8	H. DAVY: A Mansion; &c.	7
	9	G. H. DODGSON: Near Lynmouth	
2.12.6.	10	F. O. FINCH: Landscapes: Moonlight	2
1.15.	11	COOPER HENDERSON: The Diligence	
2.5.	12	J. W. INCHBOLD: Near St. Raphael	
10.6.	13	ITALIAN SCHOOL: Study of a Figure; &c.	10
	14	DITTO: Six Landscapes	6

2. 5	15 CHARLES KEANE: Stanch; &c.— <i>pen and ink</i>	3
4. 4.	16 LORD LEIGHTON, P.R.A.: Two Studies of Girls— <i>chalk</i>	2
1.	17 F. C. LEWIS: A Landscape; &c.	4
	18 E. LUNDGREN: Sketch of Hanim; &c.	3
10. 6. }	19 D. ROBERTS, R.A.: Ruins; &c.	8
2. 5.	20 D. G. ROSSETTI: Study of a Head (Ellen Fraser); and one other — <i>pencil</i>	2
10.	21 DITTO: "Ada"; and one other— <i>ditto</i>	2
35. 14	22 DITTO: Study of a Head (Fanny Comforth); &c.— <i>ditto</i>	2
22. 1	23 DITTO: Study for The Blue Bower; &c.— <i>ditto</i>	2
8 8	24 DITTO: Studies of Heads (Miss Alice Wilding)— <i>ditto</i>	2
6	25 DITTO: Study of a Head (Miss Smith); &c.— <i>ditto</i>	2
18. 18	26 DITTO: Head of a Mulatto Girl; &c.— <i>ditto</i>	2
26. 58	27 DITTO: Studies for Venus Verticordia and Girls Dancing— <i>ditto</i>	2
5. 15. 6	28 DITTO: A Lady Reclining (Miss Comforth); &c.— <i>ditto</i>	2
2. 2.	29 DITTO: The Farmer's Daughter— <i>red chalk</i>	
14. 14	30 DITTO: Study for "The Beloved"— <i>ditto</i>	
	31 W. SIMPSON: Cotton Transport; &c.	2
10. 6. }	32 W. VAN DE VELDE: Shipping	3

---



*Remaining works of the late G. P. BOYCE, R.W.S.*

WATER-COLOUR DRAWINGS—*In white mounts.*

11. 0. 6 33 FROM THE RIVA LIGHI, Venice; and THE NILE AT GIZEH—*two in one frame*
9. 9 34 THE VALLEY OF THE LLEDR; and GIOERNICO, 1856—*two in one frame*
11. 11 35 SUGAR-CANE PLANTATION; and A VIEW FROM THE TOMBS OF KHALÈEFS—*two in one frame*
11. 0. 6 36 SUEZ; and A View from the Hotel—*two in one frame*
16. 16 37 WALBERSWICK FERRY; and OLD BEACH AT SOUTHWOLD, 1870—*two in one frame*
16. 16 38 GRABHURST HILL; and BRADING—*two in one frame*
4. 4. 39 VENTNOR; and BANK END COVE, 1863—*two in one frame*
5. 15. 6 40 VIEWS IN THE ISLE OF WIGHT, 1862—*two in one frame*
3. 3. 41 VILLAGE NEAR THE PYRAMIDS OF GIZEH, 1861
2. 1. 42 WINCHESTER, 1864
11. 11. 43 DORCHESTER, Oxfordshire, 1868
2. 2. 44 VALLEY OF BROUSSETTE, Pyrenees, 1853
3. 13. 6 45 MITZAHENNY, on the site of Ancient Memphis, 1862
5. 5. 46 THE EYNE AT BYWELL, 1881
6. 16. 6 47 LAMPHREY PALACE, South Wales, 1875
10. 10. 48 NEAR STREATLEY, Berks
4. 14. 6 49 THE PYRAMIDS OF GIZEH, 1861
16. 16. 50 AT DORCHESTER: EVENING STUDY, 1868
2. 12. 6 51 BROUGHAM CASTLE, Westmoreland
16. 16. 52 YANWATH HALL, Westmoreland
6. 16. 6 53 VALLEY OF THE TEME AND MALVERN HILLS
16. 16. 54 THE TEME, above Ludford Bridge, Ludlow, 1857

16. 16. 55 THE LEATHER BOTTLE, Goring  
 6. 6. 56 THE MALVERN HILLS, from Bromyard Down, 1859  
 10. 10. 57 FROM A WINDOW OF THE LION D'OR, Vezelay, Boulogne, 1885  
 6. 6. 58 SOUTHWOLD: SUNSET, 1870  
 2. 2. 59 FROM THE MOUNDS OF RUBBISH NEAR THE BABEL NASR, Cairo,  
 1862  
 2. 12. 6. 60 NEAR MUROL, Puy de Dôme, 1880  
 5. 15. 6. 61 MONTAGNI DI BIASCA, 1856  
 4. 14. 6. 62 NEAR KEILDER CASTLE, 1869  
 5. 5. 63 THE NILE AT GIZEH, 1861  
 13. 13. 64 EDWARD THE CONFESSOR'S CHAPEL, 1852  
 12. 12. 65 WHITBY, 1864  
 3. 3. 66 THE TEME AT LUDLOW, below Dinham Bridge  
 4. 4. 67 FROM A WINDOW AT LUDLOW  
*Exhibited at the Royal Water-Colour Society, 1872*  
 16. 16. 68 GABAS, Basses Pyrénées, 1853  
 10. 10. 69 GREAT CHATFIELD, Wilts, 1877  
 14. 14. 6. 70 THE GAMA AT HAKIM, Cairo, 1862  
 3. 3. 71 THORPE CLOUD, Derbyshire, 1879  
 6. 6. 72 THE CAMPIELLO DI SAN ROCCO, Venice, 1854  
 3. 3. 73 AT GIORNICO, 1856  
 13. 13. 74 CITADEL, Mokattam Hills, Cairo, 1862  
 4. 4. 75 DOVEDALE, Derbyshire, 1879  
*Exhibited at the Royal Water-Colour Society*  
 7. 7. 76 ANCIENT BUILDING AT MINEHEAD, Somersetshire  
 10. 10. 77 AUTUMN: Sketch near Arisaig, Inverness-shire, 1866  
*Exhibited at the Royal Society of Painters in Water-  
 Colours, 1884*  
 9. 9. 78 DINAS CRAGS, 1855

23. 2 79 DORCHESTER CHURCH, Oxon, 1869  
 $11\frac{3}{4}$  in. by 17 in.  
*Exhibited at the Royal Water-Colour Society, 1877*
9. 9. 80 THE GREAT SPHINX, near the Pyramids of Gizeh, 1862  
 9 in. by  $10\frac{1}{2}$  in.

DRAWINGS—*In gold Mounts.*

10. 10. 81 THE EDGE OF THE GREAT DESERT, near the Pyramids, 1868
24. 3. 82 WHITBY HARBOUR: Small Study, 1864
10. 10. 83 SMALLER HAMBLEDON HEATH: A Study, 1875
8. 8. 84 NEAR WHITCHURCH AND MAPLEDURHAM, 1863
10. 10. 85 COTTAGES AT SOUTHWOLD, 1883
11. 11. 86 NEAR WASHINGTON BY THE WEAR, Durham, 1869
11. 0. 6 87 CAIRO, 1862
40. 19 88 AT BRADFORD-ON-AVON, 1877
7. 17. 6 89 THE GIBET MOKATTAM, from the foot of the Citadel, Cairo, 1861
16. 16. 90 CAIRO, 1862
9. 19. 6 91 NEAR ARISAIG, 1866
22. 1. 92 DUNSTER PARK, looking down glen towards the castle  
 $15\frac{1}{2}$  in. by 13 in.
31. 10. 93 STUDY OF OLD HOUSES AT SMITHFIELD  
 11 in. by 22 in.
27. 6 94 STREATLEY HILL AND THE THAMES: Sunset  
 11 in. by 22 in.
21. 95 WITTENHAM (ENTRENCHELL) HILL, or Sinodun Hill  
 $9\frac{1}{2}$  in. by 22 in.
36. 15. 96 MUGGENDGE'S FARM, Abinger, 1865  
 8 in. by 21 in.

16. 16. 97 OLD FARM HOUSE AND DOVE COT, Streatley  
10½ in. by 14½ in.
12. 12. 98 PIGEON HOUSE, South Stoke  
16 in. by 11½ in.
37. 16. 99 A FARM, Dorchester, Oxon  
14 in. by 21 in.
107. 2. 100 STREATLEY MILL, at Sunset  
15¾ in. by 20½ in.
69. 6. 101 STREATLEY MILL, from under the bridge  
16½ in. by 21½ in.
35. 14. 102 BEACH WOOD AND POND, near Wotton: Autumn, Sunset  
10 in. by 14½ in.
5. 5. 103 ON THE WEST LLYN, North Devon, 1858  
10½ in. by 15¼ in.
13. 13. 104 STOKESAY, white rocks: Autumn  
12 in. by 17 in.
27. 6. 105 BLACK LION YARD, Whitefriars  
11 in. by 16 in.
17. 17. 106 LUDLOW  
13½ in. by 20½ in.
28. 7. 107 ARISAIG  
8½ in. by 14¾ in.
10. 10. 108 STUBBLE FIELD AT BINSEY, 1862  
11¾ in. by 16½ in.
22. 1. 109 NEAR STREATLEY, Berks, 1863  
11 in. by 21¾ in.
16. 16. 110 BABBICOMBE BAY, coast of Devon  
13 in. by 21 in.
18. 18. 111 ST. MARK'S, Venice, 1854  
21½ in. by 15 in.

63. 112 BRIDEWELL PRECINCTS, at nightfall, in 1865  
17 in. by 23 in.
- 48.6. 113 WHITBY  
16½ in. by 22 in.
- 86.2. 114 EDWARD THE CONFESSOR'S CHAPEL, Westminster Abbey  
20 in. by 14½ in.  
*Exhibited at the Royal Water-Colour Society, 1877*
- 18.7.6 115 FROM THE CORNER OF FERNICE THEATRE, Vienna, 1854  
13½ in. by 9½ in.
- 42 116 A STREET CORNER IN LUDLOW  
17 in. by 12½ in.  
*Exhibited at the Royal Water-Colour Society, 1872*
- 35.14 117 A KHAN AT CAIRO, 1862  
15½ in. by 13 in.  
*Exhibited at the Royal Water-Colour Society, 1874*
- 40.19 118 AT SONNING EYE, Oxfordshire  
11 in. by 22 in.
21. 119 IN THE PUY DE DÔME, France  
11 in. by 16 in.  
*Exhibited at the Royal Water-Colour Society, 1881*
- 22.1 120 OXFORD ARMS, Warwick Lane  
15½ in. by 13½ in.
63. 121 THE PORT NEUVE, at Vezelay, Burgundy, from the town side,  
1878  
21 in. by 15½ in.
- 15.15 122 FROM THE OUTSKIRTS OF VEZELAY, Burgundy, 1885  
12½ in. by 19¼ in.
- 25.4. 123 THE THAMES AT LITTLE WITTENHAM  
11 in. by 15¼ in.  
*Exhibited at the Royal Water-Colour Society, 1871*



## Second Day's Sale.

On FRIDAY, JULY 2, 1897,

AT ONE O'CLOCK PRECISELY.

### DRAWINGS BY DIFFERENT ARTISTS.

- 1 7 124 A COAST SCENE; and A Street Scene—*sepia* 2  
/ 125 TWELVE PENCIL SKETCHES, by E. Delacroix—*unframed* 12

MRS. ALLINGHAM, 1855.

- 1 2 } 126 NEAR RICHARD'S CASTLE, Herefordshire  
127 EVENING—*sepia* G. BARRETT.

FORD MADDOX BROWN.

- 4 . 4 128 THE DEATH OF SIR TRISTRAM

D. COX.

- 11 . 0 . 6 129 MOOR AND MOUNTAIN STUDY  
11 in. by 14 in.

D. COX.

3. 130 WELSH MOUNTAIN LANDSCAPE: A Reminiscence  
 $7\frac{1}{4}$  in. by  $10\frac{1}{2}$  in.

R. DADD.

1. 10. } 131 THE TEMPLE OF FRIENDSHIP, Bethlehem Hospital, 1850

F. DANBY.

- 132 VIEW OF BRISTOL

T. GAINSBOROUGH, R.A.

26. 5. 133 MRS. FITZHERBERT—*pencil and colours*  
*Oval— $9\frac{1}{2}$  in. by 8 in.*

A. GOODWIN, 1864.

3. 134 ROLLING MILLS, on the Tyne at Gateshead  
 $7\frac{3}{4}$  in. by  $10\frac{1}{2}$  in.

A. GOODWIN, 1864.

1. 10. 135 A STREET IN NEWCASTLE  
 $10\frac{1}{2}$  in. by 7 in.

A. W. HUNT.

6. 136 A LAKE SCENE, with grey sky

W. HUNT.

2. 12. 6. 137 A SEA STUDY  
 5 in. by 8 in.

W. HUNT.

- 2 5. 138 A RIVER SKETCH, with eel pot, at Cassiobury, Herts  
12½ in. by 7 in.

W. H. HUNT.

4. 4. 139 OLD FARM BUILDINGS AT FINCHLEY

SIR E. BURNE JONES, 1862.

- 5 4. 12. 140 BLIND LOVE  
14½ in. by 8 in.  
*Exhibited at the Whitechapel Loan Exhibition, 1884*

SIR E. BURNE JONES.

- 5 2. 10. 141 A GIRL IN AN ORCHARD  
11 in. by 8½ in.

SIR E. BURNE JONES.

12. 12. 142 THE HOURS—*pen and ink*  
5¾ in. by 18 in.  
*Designed for a pianoforte front*

LORD LEIGHTON, P.R.A.

2. 2. 143 DEATH OF ABEL—*chalk*  
7 in. by 6½ in.  
*Presented by the Artist to the late G. P. Boyce*

LORD LEIGHTON, P.R.A.

- 1 8. 144 VENETIAN WATER GIRL—*sepia*

SIR. J. E. MILLAIS, P.R.A.

3. 5. 145 HEAD OF A LADY (Miss Gregson)—*pencil*  
 $8\frac{1}{2}$  in. by 7 in.

A. P. NEWTON, 1857.

2. 2. 146 BEN NEVIS BY MOONLIGHT  
 $8\frac{1}{2}$  in. by  $15\frac{1}{2}$  in.

SIR E. J. POYNTER, P.R.A.

3. 13. 6 147 STUDY OF AN OLD WATER MILL—*chalk*  
 $11\frac{1}{2}$  in. by  $8\frac{3}{4}$  in.  
*Presented by the Artist to the late G. P. Boyce*

SIR E. J. POYNTER, P.R.A.

5. 15. 6 148 CHILDREN ON A DOOR STEP  
 $4\frac{1}{4}$  in. by  $3\frac{1}{4}$  in.

G. F. ROBSON.

3. 3. 149 BEN-Y-BOURD, from Invercauld

D. G. ROSSETTI, 1860.

16. 8 150 BONIFAZIO'S MISTRESS. The subject probably taken from a passage in a love song addressed by Gazio Degli Uberti, to his Mistress, Angiola of Verona. The lady, whose lover has been painting her portrait, has fallen back in a deathly swoon, while he kneels in front of her, and her two sisters on either side clasp her hands  
 $12\frac{1}{2}$  in. by  $11\frac{1}{4}$  in.  
*Painted for the late G. P. Boyce*  
*Exhibited at Burlington House, 1883*

D. G. ROSSETTI, 1855.

78. 15

151 "LA BELLE DAME SANS MERCI"

14½ in. by 6½ in.

*Exhibited at the Burlington Fine Arts Club*

D. G. ROSSETTI, 1851.

94. 10

153 BORGIA. Lucrezia Borgia, Pope Alexander VI., and her brother  
Cæsar watching two children dancing

9 in. by 10 in.

*Purchased from the Artist**Exhibited at Burlington House, 1883*

D. G. ROSSETTI, 1865.

105

154 THE MERCILESS LADY

12 in. by 11½ in.

D. G. ROSSETTI.

89. 5

155 THE ANNUNCIATION OF THE VIRGIN

"My beloved is mine and I am his; he feedeth among the lilies.  
Hail, thou that art highly favoured: blessed are thou among women."

14 in. by 9½ in.

*Purchased from the Artist in 1855*

D. G. ROSSETTI, 1851-60.

40. 19

156 "HOW THEY MET THEMSELVES." Two lovers in a wood suddenly confronted with their own apparitions—*pen and ink*

10½ in. by 8¼ in.

*Purchased from the Artist**Exhibited at Burlington House, 1883*



## D. G. ROSSETTI, 1860.

42 157 DR. JOHNSON AND THE (WOULD-BE) METHODIST LADIES AT THE  
MITRE—*pen and ink*

*See Croker's 'Johnson'*

8½ in. by 8¼ in.

*Purchased from the Artist*

*Exhibited at Burlington House, 1883*

## D. G. ROSSETTI, 1850.

20.9.6. 158

"To caper nimbly in a lady's chamber to the lascivious pleasing of  
a lute."—*Richard III.*

*A composition of six figures—pen and ink*

5¼ in. by 6¾ in.

*Presented by the Artist to the late G. P. Boyce*

*Exhibited at Burlington House, 1883*

## D. G. ROSSETTI.

10.10. 159 A GIRL, wheeling a baby in a barrow—*pen and ink*  
7½ in. by 6½ in.

*Presented by the Artist to the late G. P. Boyce*

*Exhibited at the Burlington Fine Arts Club, 1883*

## D. G. ROSSETTI.

17.17 160 GIRLS DANCING: Study for 'The Bower Meadow'—*chalk,*  
*unframed*

## D. G. ROSSETTI, 1856.

16.16 161 HEAD OF A GIRL—*pencil*  
7½ in. by 6¼ in.

*Presented by the Artist to the late G. P. Boyce*

*Exhibited at the Burlington Fine Arts Club*

## D. G. ROSSETTI.

7. 7.

- 162 HEAD OF A GIRL—*pencil*  
16 in. by 12 in.

## D. G. ROSSETTI.

8. 8.

- 163 HEAD OF MISS F. COMFORT—*pencil*  
5½ in. by 5½ in.  
*Presented by the Artist to the late G. P. Boyce*

## D. G. ROSSETTI, 1860.

21.

- 164 HEAD OF MRS. WILLIAM MORRIS—*pencil*  
8½ in. by 7 in.

## D. G. ROSSETTI.

22. 1

- 165 MRS. WILLIAM MORRIS—a *pencil study*  
13½ in. by 12 in.

## D. G. ROSSETTI.

5. 5

- 166 HEAD OF A YOUTH, in the service of the Artist's butcher—  
*pencil study*  
9½ in. by 8 in.  
*From the Artists' Sale*

## D. G. ROSSETTI.

11. 11

- 167 HEAD OF A GIRL—*pencil study*  
5½ in. by 4½ in.  
*From the Artists' Sale*

## T. ROWLANDSON.

15. 15

- 168 BRETFORD MARKET PLACE, 1813  
12 in. by 17 in.

T. SEDDON, 1856.

6. 6. 169 THE SPHINX AT GIZEH  
 $9\frac{3}{4}$  in. by  $13\frac{3}{4}$  in.

T. STOTHARD, R.A.

3. 3. 170 ILLUSTRATIONS TO 'CLARISSA HARLOWE'—*a set of four—Indian ink*

TITIAN (AFTER).

11. 11 } 171 SACRED LOVE, by Cavanacaselle

TURNER.

- 172 A MOUNTAIN LANDSCAPE

H. T. WELLS, R.A., 1856.

18. 18. 173 STUDY OF ROCKS, ARISAIG  
 13 in. by  $17\frac{1}{2}$  in.

H. T. WELLS, R.A., 1862.

- 2 1. 174 HEAD OF A CAPTAIN OF A YACHT

H. C. WHAITE.

15. 15 175 LLYN IDWAL, North Wales

## MODERN ENGLISH PICTURES.

- 10/6 } 176 A GIRL, in blue apron  
 $13\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.

UNKNOWN.

- 177 A STUDY OF WAVES  
 $2\frac{1}{2}$  in. by  $10\frac{3}{4}$  in.

## UNKNOWN.

- / . 178 VIEW UNDER AN ARCH  
10½ in. by 5¾ in.
- 3 13. 6. 179 PORTRAIT OF THE LATE MRS. ANNE BOYCE, in white satin  
dress, pink shawl  
29 in. by 24 in.

## CHINESE.

- 10 . 180 BAY SCENES, with shipping 2

## MARK ANTHONY.

- / . 181 HAYMAKING  
5¾ in. by 12½ in.

## MARK ANTHONY.

- 182 A LANE SCENE, with figures  
12 in. by 7½ in.

## MARK ANTHONY.

- 1 12 . 183 COAST STUDY, near the Giant's Causeway  
7¼ in. by 20½ in.

## MARK ANTHONY.

- 184 STUDY IN NORTH WALES  
7 in. by 11 in.

## MARK ANTHONY.

- 1 . 2 . 185 STUDY FROM THE QUAY AT PARIS  
11½ in. by 15½ in.

## W. COLLINS, R.A.

- 1 . 2 . 186 MOUNTAINS AND LAKE  
5½ in. by 11 in.

## COLLINS.

- 187 A SEA PIECE, with jetty : A Study  
 $3\frac{1}{2}$  in. by  $5\frac{1}{2}$  in.

## COLLINS.

- 188 A VIEW OF WESTMINSTER  
 $3\frac{1}{2}$  in. by  $5\frac{3}{4}$  in.

## J. CONSTABLE, R.A.

- 189 WINDSOR CASTLE  
 $9\frac{1}{2}$  in. by 14 in.

## J. CONSTABLE, R.A.

- 190 STUDY OF EAST BERGHOLT  
 12 in. by 19 in.

## CONSTABLE.

- 191 A GRAVEL PIT, near Hampstead  
 $5\frac{1}{2}$  in. by 9 in.

## F. DANBY, A.R.A.

- 192 ROCHESTER  
 $7\frac{3}{4}$  in. by 11 in.

## A. EGG, R.A.

- 193 MAN ON THE DECK OF A SHIP

## J. HOLLAND.

- 194 A STUDY AT LYNNMOUTH : DEVON  
 $17\frac{1}{2}$  in. by 24 in.



J. HOLLAND.

3. 3. 195 LUNDY ISLAND  
 $7\frac{1}{4}$  in. by  $11\frac{1}{4}$  in.

J. HOLLAND.

3. 3. 196 A STUDY OF COAST AT DEAL  
 9 in. by 18 in.

J. HOLLAND.

36. 15. 197 A VIEW OF SAN GEORGIO MAGGIORE, Venice  
 5 in. by  $9\frac{1}{2}$  in.

J. HOLLAND.

31. 10. 198 A CANAL SCENE, Venice  
 $16\frac{1}{2}$  in. by 10 in.

HUGHES.

4. 14. 6. 199 PORTRAIT OF MATHIAS PRICE, ESQ., holding a book  
 30 in. by 25 in.

A. W. HUNT.

2 } 200 MORNING IN THE WELSH MOUNTAINS  
 $7\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.

2. 10.

J. W. INCHBOLD.

201 STUDY OF WILD FLOWERS  
 21 in. by 14 in.

J. W. INCHBOLD.

6. 6. 202 THE FISH MARKET, VENICE  
 $15\frac{1}{4}$  in. by  $9\frac{1}{2}$  in.

G. D. LESLIE, R.A., 1866.

110.5 203 TEN MINUTES TO DECIDE—the first sketch

10 in. by 15½ in.

*Presented by the Artist to the late G. P. Boyce*

LINTON.

10.6 204 RECULVERS, KENT

6½ in. by 11¼ in.

G. MASON, A.R.A.

15.4.6 205 STUDY IN THE ROMAN CAMPAGNA

10 in. by 17 in.

*Presented by the Artist to the late G. P. Boyce*

G. MASON, A.R.A.

23.2 206 ON THE BANKS OF THE TIBER

5½ in. by 18 in.

G. MASON, A.R.A.

24.3 207 A LANDSCAPE STUDY AT WETLEY, Staffordshire

8½ in. by 13 in.

SIR J. E. MILLAIS, P.R.A., 1857

73.10 208 PORTRAIT OF MISS GRAY. This lady appears in the picture,  
"Autumn Leaves"

12 in. by 8½ in.

P. F. POOLE, R.A.

1.2 209 CUCHULLIN HILLS, Skye

10¼ in. by 18 in.

VAL PRINSEP, R.A.

5. 5.

210 STUDY IN THE ROMAN CAMPAGNA

5½ in. by 10 in.

D. G. ROSSETTI, 1859.

3. 15

211 "BOCCA BACIATA." Bust, full face, showing hands, of a ruddy-haired girl in a dark blue and gold striped dress; white rose in hair; gold necklace; apple in lower right hand corner; marigold held in her right hand; background of marigolds. Inscribed on the back, "Bocca baciata non perde ventura, anzi rinnova come fa la luna"—*Boccaccio*

*Signed with monogram**On panel—12½ in. by 10½ in.**Exhibited at Burlington House, 1883*

D. G. ROSSETTI, 1862.

47. 5

212 GIRL AT A LATTICE

11½ in. by 10½ in.

D. G. ROSSETTI.

32. 11.

213 HEAD OF A GIRL, with blue hood

9½ in. by 8½ in.

*Presented by the Artist to the late G. P. Boyce*

D. G. ROSSETTI, 1863.

178. 10.

214 BELCOLORE

10½ in. circle

*Purchased from the Artist*

J. SEVERN.

15. 15

215 POSTHUMOUS PORTRAIT OF JOHN KEATS, Poet

10½ in. by 8½ in.

T. STOTHARD, R.A.

10.6 216 VENUS

W. TURNER.

1. / 217 LONDON BRIDGE  
10½ in. by 13½ in.

H. WALLIS.

29. f 218 A COAST STUDY: Sunset  
8¾ in. by 13½ in.  
*Presented by the Artist to the late G. P. Boyce*

MRS. WELLS.

4.2 219 "ELGIVA"  
20 in. by 16 in.  
*Exhibited at the Royal Academy in 1855*

MRS. WELLS, 1860-1.

60. 18. 220 "LA VENEZIANA": Portrait of Mrs. Debenham née Ridley  
24½ in. by 20 in.  
*Exhibited at the Exhibition of 1862*

MRS. WELLS.

54. 12. 221 "DO I LIKE BUTTER?"  
7¼ in. by 6¼ in.  
*Presented by the Artist to the late G. P. Boyce*

MRS. WELLS.

f. f. 222 A BRIGHTON FISHERMAN

MRS. WELLS.

f. f. 223 STUDY OF A FISHERBOY

MRS. WELLS.

12 12 224 NEAR HASLEMERE  
3½ in. by 7 in.

B. WEST, R.A.

10 10 225 DEATH OF GENERAL WOLFE  
15 in. by 22 in.

SIR D. WILKIE, R.A.

1 11 6 226 PORTRAIT OF JAMES NORTHCOTE, R.A.  
7 in. by 6 in.

## MODERN FOREIGN SCHOOLS.

11 227 COUNCIL OF SPARROWS  
4½ in. by 9½ in.

J. P. A. ANTIGNA.

51 10 228 JEUNE FILLE D'ASO  
17 in. by 13 in.

COROT.

512 2 229 A RIVER BANK, trees and cattle  
9½ in. by 14½ in.

COROT.

78 15 230 LANDSCAPE STUDY, road and trees, with horseman  
8½ in. by 14½ in.

E. DALIPHIARD.

5 5 231 "REVERIE": A Sunset Study  
8½ in. by 6½ in.



## C. DAUBIGNY.

68. 5. 232 STUDY FROM NATURE, near Havre  
*On panel—12 in. by 20½ in.*  
*Purchased from the Artist*

## E. DELACROIX.

5. 5. 233 ALLEGORICAL SKETCH for the Spandrel in the Hôtel de Ville,  
 Paris  
 19 in. by 24 in.

## E. DELACROIX.

4. 4. 234 CERES  
 7 in. by 14 in.

## DIAZ.

2. 2. 235 DARK LANDSCAPE STUDY  
 6 in. by 13½ in.

## MADAME FAUBRON.

1. 1. 236 A LANDSCAPE, Dauphiné  
 8½ in. by 11½ in.

## M. DE GROISEILLIER.

16. 16. 237 A CANAL SCENE, with barge and cattle  
 10 in. by 18 in.

## G. L. DE LAFAGE.

2. 2. 238 A LANDSCAPE, with farm and haystacks  
 5 in. by 17½ in.

G. L. DE LAFAGE, 1854.

44.

239 ON THE BANKS OF THE SEINE AT ST. OZEN

 $8\frac{1}{4}$  in. by 12 in.

MIGNOT.

1. 1

240 A RIVER SCENE, with ruin: Sunset

 $7\frac{1}{2}$  in. by 11 in.

MIGNOT.

2. 12. 6.

241 A WINTER LANDSCAPE

 $7\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.

MIGNOT.

1. 10.

242 A LANDSCAPE STUDY: Sunset

6 in. by 12 in.

G. DE VARENNES.

106.

243 A LANDSCAPE: Twilight

 $6\frac{1}{4}$  in. by  $11\frac{3}{4}$  in.

G. DE VARENNES.

106

244 A LANDSCAPE STUDY: Trees and grass

 $5\frac{3}{4}$  in. by  $14\frac{1}{4}$  in.*End of Second Day's Sale.*

## Third Day's Sale.

On SATURDAY, JULY 3, 1897,

AT ONE O'CLOCK PRECISELY.

### ENGRAVINGS.

- |           |   |   |
|-----------|---|---|
| 8. 8.     | 245 Lady Charlotte Campbell, after Hoppner, by C. Wilkin— <i>proof</i>                        |   |
| 14. 14.   | 246 Lady Gertrude Villiers, by C. Wilkin— <i>proof</i>  |   |
| 3. 13. 6. | 247 Lady Grenville, by Bartolozzi— <i>proof before any letters</i>                            |   |
| 1. 1.     | 248 The Princess Sophia of Gloucester, after Hoppner, by C. Watson<br>— <i>proof</i>          |   |
| 1. 1.     | 249 Mrs. Wilbraham, after Gardner, by T. Watson— <i>proof, printed in red</i>                 |   |
| 8. 8.     | 250 Mrs. Jackson, after Cosway, by J. Condé— <i>proof</i>                                     |   |
| 2. 15.    | 251 Countess Sefton, after Cosway, by W. Dickinson— <i>proof, in red</i>                      |   |
| 5. 15. 6. | 252 COUNTESS SPENCER, after Sir J. Reynolds, by F. Bartolozzi—<br><i>printed in red</i>       |   |
| 1. 5.     | 253 Vauxhall, after Rowlandson, by Pollard; Maître Wolfram,<br>after De Lemud; and two others | 4 |
| 5.        | 254 Vicomte de Bruyères, after Chevalier; Portrait of Michael<br>Angelo; and one other        | 3 |

## PICTURES BY OLD MASTERS.

## ENGLISH SCHOOL.

## BRISTOW.

44. 2 255 VIEW OF ETON COLLEGE AND CHAPEL, from the Thames  
19 in. by 32 in.

## CROME.

60. 18. 256 MOUSEHOLD HEATH  
20 in. by 27 in.

## CROME.

4. 257 A RIVER SCENE, with farm: Stormy sky  
8 in. by 12 in.

## CROME.

25. 4. 258 A LANDSCAPE STUDY, with gravel pit  
11 $\frac{3}{4}$  in. by 16 in.

## CROME.

16. 16. 259 A MOUNTAINOUS LANDSCAPE, with a village  
11 $\frac{1}{4}$  in. by 16 $\frac{1}{2}$  in.

## EARLY ENGLISH SCHOOL.

11. 11. 260 PORTRAIT OF A LADY, in green and yellow dress—*unframed*  
36 in. by 29 in.
1. 11. 6. 261 PORTRAIT OF A BOY, in buff coat—*oval*  
11 $\frac{1}{2}$  in. by 9 $\frac{1}{2}$  in.

2. 5. 262 PORTRAIT OF A LADY, in blue dress and black hat, seated,  
holding flowers  
14 in. by  $11\frac{1}{2}$  in.
37. 16. 263 A GIRL, in white dress and cap, with coral necklace  
18 in. by 14 in.
3. 3. 264 HEAD OF A LADY, in pink and black dress  
Oval— $11\frac{3}{4}$  in. by  $8\frac{1}{4}$  in.
10. 6. 265 A LADY, in blue dress with pink bow  
Oval— $11\frac{1}{2}$  in. by  $9\frac{1}{2}$  in.
15. 15. } 266 A LADY, in red dress  
Oval— $11\frac{1}{4}$  in. by  $9\frac{1}{4}$  in.
- 267 BARGES ON A CANAL : Stormy  
 $7\frac{3}{4}$  in. by 12 in.
1. 268 A BUILDING ON AN ITALIAN LAKE, with boats  
 $6\frac{3}{4}$  in. by  $9\frac{3}{4}$  in.
3. 3. 269 WILLIAM PITT, Earl of Chatham, when a boy  
 $9\frac{1}{2}$  in. by  $7\frac{3}{4}$  in.
2. 15. 270 A RIVER SCENE, with buildings and boat  
9 in. by  $12\frac{1}{4}$  in.
1. 1. 271 PORTRAIT OF A MAN, with a beard, in white dress  
 $21\frac{1}{2}$  in. by  $15\frac{1}{2}$  in.  
*Exhibited at the Tudor Exhibition, 1890*

## HAYLEY.

1. 11. 6. 272 PORTRAIT OF WILLIAM COWPER, Poet, in brown dress and cap  
30 in. by 25 in.

## H. HOLBEIN.

735

- 273 PORTRAIT OF A YOUNG MAN, half figure, three-quarter face, black cap, white feather, slate-coloured gold-striped fur-bordered dress, black ribbon and pendant round neck, hands together, the left holding a glove, the right on the hilt of a dagger, green curtain background

*On panel—17 in. by 12½ in.*

*Exhibited at Burlington House, 1873 and 1880*

*Exhibited at the Tudor Exhibition, 1890*

*Exhibited at the Burlington Fine Arts Club*

## H. HOLBEIN.

115, 10.

- 274 PORTRAIT OF SIR WILLIAM PAULETT, K.G., Marquis of Winchester, High Treasurer of England, in black dress, with wand and chain of office

*On panel—16 in. by 13 in.*

## HOLBEIN SCHOOL.

6 f. 5-

- 275 HENRY GRAY, Duke of Suffolk; son of the second Marquis of Dorset; succeeded, 1530; created Duke of Suffolk, 1551; father of Lady Jane Grey. Half figure, nearly full face, black cap, white feather, black dress, gold chain round neck, hands together, gloves in left hand, ring on forefinger and on little finger of same hand

*On panel—15¾ in. by 10¾ in.*

*Exhibited at Burlington House, 1880*

*Exhibited at the Tudor Exhibition, 1890*

## J. HOPPNER, R.A.

840.

- 276 PORTRAIT OF A LADY, in green dress, with white lace fichu and cap, powdered hair, seated  
30 in. by 25 in.

*Exhibited at Burlington House, 1875*



MARLOW.

4. 14. 6 277 BACK OF THE BANQUETING HOUSE, Whitehall  
13 in. by 26 in.

OPIE.

3. 13. 6 278 PORTRAIT OF A BOY, in green dress  
29 in. by 24 in.

J. PEAT.

- 1 279 ANNIE KINTON, in blue dress and white cap  
*In an oval—11½ in. by 10¼ in.*

A. RAMSAY.

- 6 3 280 PORTRAIT OF PRINCESS ANNE, in green dress, with lace collar,  
pearl necklace  
*Signed, and dated 1745*  
29 in. by 24 in.

SCOTT.

6. 16. 6 281 VIEW OF THE THAMES, with London Bridge  
6½ in. by 18 in.

VANDYCK (SCHOOL OF).

55. 13. 282 PORTRAIT OF A GENTLEMAN. Bust, three-quarter face, of an  
elderly man with long grey hair, black dress, large white  
collar, dark background  
17 in. by 13½ in.  
*Exhibited at Burlington House, 1882*

## GERMAN SCHOOL.

283 PORTRAIT OF JACOB JÜGGER—in black cap

18 in. by  $15\frac{1}{2}$  in.

*Exhibited at Burlington House, 1876*

284 PORTRAIT OF A LADY, in black dress and white cap, holding a flower

*On panel*— $18\frac{1}{2}$  in. by 13 in.

*Exhibited at Burlington House, 1876*

285 PORTRAIT OF A MAN, in brown dress and cap, holding his gloves in his left hand

$11\frac{1}{2}$  in. by  $9\frac{1}{2}$  in.

286 PORTRAIT OF A LADY, in black dress studded with pearls, black and white collar—INSCRIBED A.D. 1573

$19\frac{1}{4}$  in. by 15 in.

287 THE BIRTH OF THE VIRGIN

*On panel*—28 in. by 18 in.

288 PORTRAIT OF A LADY, in black dress trimmed with fur, holding a glove, with shields-of-arms

*On panel*— $17\frac{1}{2}$  in. by 13 in.

## SPANISH SCHOOL

289 A GIRL, with red hair, in black dress

7 in. by  $13\frac{1}{4}$  in.

## SIR A. MORE, 1869.

290 PORTRAIT OF PATRICK ADAMSON, in black dress and ruff

*On panel*— $16\frac{1}{2}$  in. by 12 in.

*Exhibited at the Tudor Exhibition, 1890*

## SIR A. MORE.

44. 291 PORTRAIT OF PHILIP THE SECOND, in black dress with fur trimming, and golden fleece  
*On panel—16 in. by 14 in.*

## SIR A. MORE (ASCRIBED TO).

21. 292 PORTRAIT OF DER HER VON FRO, in black dress and hat, with fur and ruff  
*On panel—23 in. by 18 in.*

## RIBERA.

2126. 293 PORTRAIT OF AN OLD LADY, in black dress  
 28 in. by 22 in.

## VELASQUEZ.

- 34.13. 294 PORTRAIT OF A MAN  
 18½ in. by 14½ in.  
*Exhibited at Burlington House, 1873*

## FRENCH SCHOOL.

12. 295 PORTRAIT OF ROBESPIERRE, in black dress—oval  
 13 in. by 10½ in.

## P. DE CHAMPAGNE.

- 6.16.6. 296 PORTRAIT OF PRINCE BISHOP OF CONDÉ, in black dress with fur  
 26½ in. by 20 in.

## CLAUDE (AFTER)

- 4.10. 297 A LANDSCAPE, with trees  
 9 in. by 11 in.

## JANET.

131. 5 238 PORTRAIT OF PHILIPPE LE BON DUKE OF BURGUNDY. Son of Jean Sans Peur and grandson of Philippe le Hardi, born 1396, died 1467. Bust, three-quarter face, half red half yellow dress, with black figured scarf, white plaited shirt, black ribbon round neck, hands in action of prayer, blue background  
*On panel—12 in. by 8 in.*  
*Exhibited at Burlington House, 1880*

## MIGNARD.

- 10 299 PORTRAIT OF A LADY, in black dress and veil, half length, bridge and buildings in the background  
*Oval—28 in. by 23 in.*

## MIGNARD.

- 11 11 300 PORTRAIT OF A LADY, in crimson dress with white sleeves, pearl ornaments, three-quarter length  
*47½ in. by 35½ in.*

## DUTCH AND FLEMISH SCHOOLS.

- 2 2 301 A CANAL SCENE, with shipping  
*6½ in. by 9 in.*  
 1 1 302 A DEAD GOAT; A Study of nine sheeps' heads; and A Cow 3  
 65. 2 303 PORTRAIT OF A LADY, in black dress, with muslin coiffe and cap, chain of pearls  
*38 in. by 31 in.*  
*Exhibited at the Tudor Exhibition, 1890*

## P. BOLYE (?).

- 3 13 6 304 A DUTCH LANDSCAPE, with small figures on the left, house and trees  
*On panel—12½ in. by 15½ in.*

## P. BREUGHEL.

5. 15. 6 305 A GARDEN SCENE, with gardeners, figures merry-making, and animals in the background  
17 in. by 22½ in.

## L. CRANACH.

5. 5 306 ANDREW GERERDUS HYPERIUS, half length, three-quarter face, black dress and robe, right hand resting on a Bible, in left a rose in the midst of thorns, blue background  
*On panel*—11½ in. by 10½ in.  
*Exhibited at Burlington House, 1880*

## N. F., 1674.

2. 12. 6 307 A FALCON ON A GLOVED HAND  
25 in. by 18 in.

## FLEMISH SCHOOL.

- 18 18. 308 PORTRAIT OF A YOUNG GIRL, in brown dress with pearl necklace, carrying fruit  
24 in. by 19 in.  
*Exhibited at Burlington House, 1876*

24. 13. 6 309 PORTRAIT OF A LADY, in black dress, white cap and ruff, seated, with shield-of-arms inscribed ANNO 1587, ETATIS ME 32  
35 in. by 26½ in.

5. 5 310 PORTRAIT OF A LADY, with lace ruff and cap  
25 in. by 20 in.

27. 6. 311 PORTRAIT OF AN OLD LADY, seated, holding her gloves, shield-of-arms  
15½ in. by 11 in.

## EARLY FLEMISH SCHOOL.

21

312 THE ANNUNCIATION OF THE VIRGIN

*On panel—19 in. by 13½ in.*

20.9.6

313 MADONNA AND CHILD

*On panel—10½ in. by 8 in.*

4. 4

314 ST. MARTIN OF TOURS, dividing his cloak with a beggar

*9 in. by 6 in.*

17. 17

315 THE ADORATION OF THE SHEPHERDS

*Arched top—10¼ in. by 6½ in.*

## C. L. HANSEN.

17. 17

316 A STREET SCENE, with figures

*Signed**21 in. by 17 in.*

## HEMMELINCK.

30. 9

317 THE CRUCIFIXION

*On panel—20 in. by 14½ in.**From the Towneley Collection**Exhibited at the Burlington Fine Arts Club*

## VAN DER HEYDEN.

2. 12. 6

318 LANDSCAPE, with figure and cattle

*6¼ in. by 8¼ in.*

## K. DU JARDIN.

2. 12. 6

319 CATTLE AND PEASANTS, at the base of a rock

*25 in. by 14 in.*



## JAN JOEST OF CALCAR.

34. 6. 10. 320 PORTRAIT OF A MAN, in black dress and cap with fur, holding  
a flower

*On panel—20 in. by 13½ in.*

*Exhibited at Burlington House, 1880*

*Exhibited at the Tudor Exhibition, 1890*

*Exhibited at the Burlington Fine Arts Club*

## L. VAN LEYDEN.

6. 16. 6. 321 ST. ELIZABETH AND ANGELS, round the cradle of St. John

*On panel—14½ in. by 11¾ in.*

## J. DE MABUSE.

12 6 322 A MOTHER AND CHILD. Mother, seen to waist, in blue dress  
with gold-embroidered border, brown hair ornamented with  
jewelled circlet; she carries the child in her arms, the latter  
holding a string in its hands; brown panel background

*On panel—17 in. by 13 in.*

*Exhibited at Burlington House, 1880*

## B. VAN ORLEY (ATTRIBUTED TO)

6. 16. 6. 323 LUCRETIA

*On panel—18 in. by 14 in.*

## PALAMEDES.

17. 17. 324 PORTRAIT OF OSTADE THE ELDER, in black dress and hat, small  
whole length—oval

*18½ in. by 14 in.*

## RUBENS.

16. 5. 6. 325 HEAD OF A MAN, with a ruff

*On panel—17½ in. by 14 in.*

*From the Collection of Tom Taylor, Esq., 1881*

## SNYDERS (ATTRIBUTED TO).

15.

- 326 HEAD OF A FOX  
11 in. by 9 in.

## A. STORCK.

8.

- 327 VESSELS OFF THE MOUTH OF A HARBOUR  
18 in. by 24 in.

## ITALIAN SCHOOL.

10.

- 328 THE VIRGIN AND CHILD WITH ST. CATHERINE  
24½ in. by 20 in.

19. 19.

- 329 PORTRAIT OF ELEANOR OF TOLEDO, wife of Pietro de Medici, in  
green and white dress  
30 in. by 25 in.

2. 10.

- 330 ST. GEORGE, in armour—*unframed*  
*On panel*—39 in. by 19 in.

## BASSANO.

5. 5.

- 331 PORTRAIT OF ANTONIO, CARDINAL DORIA  
23½ in. by 18 in.  
*Exhibited at Burlington House, 1876*

## G. BELLINI.

19. 19.

- 332 PORTRAIT OF DOGE LEON LOREDANO, in yellow dress and cap  
21 in. by 15½ in.  
*Exhibited at Burlington House, 1875*

## BELTRAFIO (ATTRIBUTED TO).

14. 7.

- 333 PORTRAIT OF ELEANOR D'ESTE, in crimson dress and white  
bodice, holding a basket of flowers, green curtain behind  
38½ in. by 29½ in.

## P. BORDONE (ATTRIBUTED TO).

16. 16. 334 PORTRAIT OF A LADY (Palma's daughter), in red and green dress  
36½ in. by 27½ in.

## G. BOTLER, 1723.

16. 335 VIRGIL'S TOMB  
7¼ in. by 11 in.  
*From the Collection of Cardinal Gonsalvi*

## BRONZINO SCHOOL.

152. 5. 336 PORTRAIT OF A YOUNG LADY, in pink dress with embroidered white sleeves, holding a live coal in her hand  
*On panel*—38 in. by 29 in.

## DOMINICO.

11. 11. 337 PORTRAIT OF THE DUKE OF TREVISO  
17½ in. by 12 in.

## DOSSO DOSSI.

22. 1. 338 PORTRAIT OF A MAN, in black dress and ruff—*inscribed at back*  
*"Dossi Effigies"*  
20½ in. by 17½ in.

## CANALETTO.

1. 11. 6. 339 A RIVER SCENE, with buildings and gondola  
13 in. by 19½ in.

## FIMAROSE.

3. 3. 340 THE DEPOSITION FROM THE CROSS  
15½ in. by 21¼ in.

## GIOLFINO (ATTRIBUTED TO).

33. 12. 341 "INNAMORATI"  
*On panel*—27 in. by 19 in.

## GIORGONE (ATTRIBUTED TO).

f. f.

- 342 A GRAND MOUNTAINOUS LANDSCAPE, with a musical party in the foreground  
38½ in. b in.

## F. GUARDI.

115. 10

- 343 PIAZZA OF ST. MARK'S, Venice  
13½ in. by 26 in.

## A. POLLAIUOLO.

144. 6. 5

- 344 THE VIRGIN, seated in an archway, with Infant Saviour on her lap, a saint on either side; foliage background  
*On panel*—30 in. by 21 in.  
*Exhibited at Burlington House, 1877*

## POLIDORO VENEZIANO.

14. 14. 6

- 345 THE HOLY FAMILY, with St. Dorothea presenting a basket of flowers  
30 in. by 41 in.

## SCANSELLINO DA FERRARA.

2 12 6

- 346 PORTRAIT OF A SENATOR, in black dress  
26 in. by 20½ in.

## TITIAN (AFTER).

2 12 6

- 347 TARQUIN AND LUCRETIA: An impression by H. Wallis  
11¾ in. by 7¾ in.

## VENETIAN SCHOOL.

12

- 348 HEAD OF A MAN, with white collar  
19 in. by 15½ in.

VENETIAN SCHOOL.

- 349 FRANCESCO II., DUKE OF MILAN, in black dress with white fur ;  
three-quarter length, inscribed FR.S FII DUX M.E  
54 in. by 42 in.

VENETIAN SCHOOL.

- 350 PORTRAIT OF AN ADMIRAL, in red robe with fur  
27 in. by 21 in.

VENETIAN SCHOOL.

- 351 PORTRAIT OF A YOUNG LADY, in pink dress and lace ruff, holding  
a miniature shield-of-arms  
31 in. by 29 in.

P. VERONESE.

- 352 THE MARRIAGE AT CANA  
13 in. by 29 in.

P. VERONESE (ATTRIBUTED TO).

- 353 PORTRAIT OF A VENETIAN LADY, in pale blue dress, with pearls  
in her hair, head of a child seen looking over her shoulder  
20 in. by 15 in.  
*Exhibited at Burlington House, 1877*

VERONESE (AFTER).

- 354 CHRIST AND THE CENTURION  
20 in. by 43 in.

FINIS.







